

THE * NONCONFORMIST * * MUSICAL * JOURNAL

A MONTHLY RECORD AND REVIEW

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES.

No. 45.

SEPTEMBER 1891.

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A MONTHLY RECORD AND REVIEW.

Devoted to the interests of Worship Music in the
Nonconformist Churches.

EDITED BY E. MINSHALL,

*Organist and Director of the Music at the City Temple,
London, E.C.*

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The Annual Meeting of the Noncon- formist Choir Union.

THE report of the Annual Meeting of the Nonconformist Choir Union, which appears in another column, will be read with interest. It is satisfactory to find the Union in so flourishing a condition. The Secretary, in his report, gave an account of the work done last year, which, so far as it went, was done well. The prospects for the future look promising, for many choirs are seeking admission to the Union.

The financial position is thoroughly satisfactory. Young institutions of this kind, especially when no subscription is paid by the choirs, frequently languish and die in a few years for want of funds. The Union, however, can boast of having over £17 in hand. This is not very much certainly, but it is something, and shows a healthy state of affairs. So long as the various officers perform their duties without fee, and the Union is worked so economically, there ought not to be any difficulty as to ways and means. Still, as there may some year be a wet day for the Festival, or something else may happen which would affect the income

of the Union, the small balance in hand will come in useful to meet such a deficiency.

One subject set down for consideration at the meeting was the possibility of further developing the Union. At present the Annual Festival is almost the only work done. We certainly should like to see a monthly meeting arranged, at which papers could be read, followed by discussion, or occasionally a lecture might be given. The difficulty is, that organists and choirmasters are generally so much engaged in the winter evenings that a large attendance at such meetings would be very rare. A further obstacle is the want of a suitable room, which could be hired at a reasonable rate, in which to meet.

We very much regret that comparatively little interest is shown in the Church Festivals. Such Festivals ought to be an important feature in the work of the Union; but, with the exception of the first Festival held at the City Temple, the attendance of choir and congregation has been disappointing. Last winter there was no Festival at all. This, however, was not the fault of the Committee, for they proposed holding two; but the authorities of the churches where it was proposed to hold them delayed giving a reply so long that it was impossible to make arrangements.

There was one important oversight at the meeting, which, when pointed out, will be regretted by all who were present. Mr. Croger prepared the annual report himself, and, as will be observed, he gracefully acknowledged the services of all the officers who have served the Union during the past year, except his own. This omission was not observed at the moment, or certainly a paragraph referring to the valuable services rendered by the Honorary Secretary would have been suggested, and no doubt carried with acclamation. No man has worked harder or more efficiently in the interests of the Union than Mr. Croger, and to him the warmest thanks of all the choirs are due.

It may be well to say that the Union is open to all Nonconformist choirs. A copy of the rules of the Union, and any other information, can be had from Mr. T. R. Croger, 114, Wood Street, London, E.C.

MADAME ANTOINETTE STERLING is a descendant of John Bradford, one of the old Puritans who sailed in the *Mayflower*. A few Sundays ago, this worthy lady sang at the Baptist Chapel, Leytonstone, of which her cousin, the Rev. John Bradford, is pastor. She also delivered a short address at a prayer-meeting which was held after the service.

The British Weekly tells the following story of this distinguished vocalist: "She was present at one of the Quaker meetings at Devonshire Square, and the brethren and sisters remained some long time without the Spirit moving any of them to utterance. At last Madame Sterling got up and sang 'O rest in the Lord!' which created no small stir. The clerk afterwards approached her and said, 'Thee knowest, sister, it's against the rules; but if the Lord telleth thee to sing, thee must.' It

was probably through her recollection of this incident that Mrs. Margaret Lacy, the sister of John Bright, called in her last illness for 'the singing sister.' Needless to say, Madame Sterling went."

MR. MINSHALL proposes to repeat a large portion of the Crystal Palace Festival programme at the City Temple, on Thursday, November 5th, at 7.30 p.m., in connection with the usual weekly concerts. He will be very glad to have the assistance of any choirs who took part in the Festival on June 6th. Will choirmasters kindly bring this invitation before the notice of their singers, and let Mr. Minshall know as early as possible the number that will attend? No rehearsal will be necessary.

It may be interesting to some to state that the City Temple Concerts are held every Thursday evening from October to the middle of May. The object is to provide healthy entertainment for the people. Begun in December 1881, they have gone steadily on, and apparently were never more popular than at the present time. Since the commencement, 334 concerts have been given, and it is estimated that about 700,000 persons have thus been benefited. Admission is free, except on the first Thursday in each month, when a small charge is made; but every one must be provided with a "Book of Words," which is published in *News and Notes*, the City Temple magazine, price one penny. A collection is made to defray expenses.

No. 3 of *The Organist's Magazine of Music*, which will be published in a few days, will contain eight pages of music and a cover. Subscribers will, therefore, in future have two extra pages of music; and in its new form the magazine can be bound more conveniently. The increase in size raises the cost of postage to a penny. As the price of the Magazine is so low, it is impossible to give the two additional pages of music and pay the increased postage. The price will remain as before, but subscribers must pay the postage. The annual subscription, therefore, will be 6s. 6d. post free, which may be paid half-yearly if desired. Organists wanting moderately easy but really good and useful voluntaries should see the Magazine.

WE much regret the conflict between the Salvation Army Bands and the town authorities at Eastbourne. While we admire the spirit of the bandmen, who are willing to go to gaol rather than cease their playing, we much doubt the wisdom of their persistent defiance of the law. If the majority of the townsfolk prefer not to have band music on Sunday—and apparently such is the case—why should it be forced upon them? If the Salvationists could show a majority in their favour, they would probably get the bye-law altered without much difficulty. So long as the law is against them, they must obey it and put up with it. If an attempt was made to prevent them holding meetings, the case would be very different; but we doubt if the Salvationists lose much by not being allowed to play in the public streets on Sundays.

AT the trial of the bandmen, Mr. Justice Hawkins, who certainly cannot be accused of being prejudiced in favour of the Salvation Army, very wisely urged a compromise between the parties; and he adjourned the trial, hoping an amicable arrangement would be made. The Salvationists were willing to come to terms, but the town authorities, by a majority of 22 to 5, declined to accept any compromise, they preferring that the matter should be settled in a court of law. The trial will therefore have to take place.

ON the invitation of the Committee, the Rev. H. S. Toms and Mr. E. Minshall will read papers on "Psalmody" at the autumnal meeting of the Congregational Union of England and Wales, to be held in Southport in October.

A GENTLEMAN who has resided in the Midlands and in the south of England recently told us he finds the working people in the latter locality have very little music in their nature. In Derbyshire he constantly heard the factory hands singing at their work, but in the south he never, by any chance, hears anything of the kind. Even to hear a working man whistle at his work is rare. What is the cause?

OUR paragraph last month on the unwillingness of some church authorities to give the choir an annual treat has brought us several letters. Some correspondents thought we did not speak strongly enough, for they say that no acknowledgment of any kind has been made to their choir for years. Much depends upon the financial position of the church, and other local circumstances; but, speaking generally, every choir is annually entitled to some recognition for services rendered. The north of England churches are, we believe, much more liberal in this direction than those in the south. Why is this?

NONCONFORMIST CHOIR UNION.

PRIZE ANTHEM COMPETITION.

A PRIZE of five guineas is offered for the best anthem composed by an organist, choirmaster, or other member of a Nonconformist church or congregation. It is intended that it shall be sung by the N. C. U. choir at the Annual Festival at the Crystal Palace in June next.

The anthem must be written in four parts, without solos. Unison passages allowed. It must be of a festival character, and must not take more than ten minutes in performance, preference being given to one suitable for ordinary church use.

The copyright of the anthem shall be the property of the Nonconformist Choir Union.

The Committee reserve the right to withhold the prize, should the judge be of opinion that there is no composition of sufficient merit or suitability.

Each composition to be signed with a motto, the same to be written on a sealed envelope, which shall

contain the name and address of the composer. Unsuccessful compositions will be returned if stamped addressed envelopes are sent for the purpose.

Compositions must be delivered to the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, London, E.C., on or before October 1st.

The decision of the judge in all matters relating to the competition shall be final.

BURTON-ON-TRENT NONCONFORMIST CHOIR UNION.

THE members of the above Union recently gave an Invitation Concert in New Street Baptist Chapel, Burton, when very large audience assembled and listened to a repetition of the music rendered at the Crystal Palace Festival on June 6th. The choir numbered about fifty voices, and was ably conducted by Mr. John Frost, who spares no pains in order to bring the local union to a high state of efficiency. Mr. Joseph Windsor presided at the organ, and played the accompaniments with much taste and expression. The verse parts in the anthems were sung by Mrs. W. G. Hutchinson, Misses

Yeates, Watts, Mason, Adcock, and Messrs. Bamford, Markham, Phillips, and Hutchinson. During the concert the audience frequently testified to their pleasure by the hearty applause with which they received the efforts of the choir, and the part-song, "The Children," was enthusiastically entered. The words of all the pieces were printed on the programme, and in addition three hymns were inserted, and the audience joined with the choir in heartily singing them. The pastor of the church—Rev. James Porteous—was unfortunately prevented by illness from giving an address as arranged, but the Rev. J. Robertson (Presbyterian) kindly took his place, and spoke a few words of counsel and encouragement, and alluded to the important part which music took in the services of God's House. On the proposition of Mr. W. G. Hutchinson, secretary to the Union, seconded by Mr. Frost, a hearty vote of thanks was accorded to the pastor and office-bearers of New Street Chapel for kindly allowing the use of the building for the concert, and to Rev. J. Robertson for his excellent address. The proceedings were then concluded by the Benediction. By the collection which was made during the concert the sum of £7 5s. was raised towards defraying expenses, and in every way the concert was the most successful which the Burton Union has yet given.

The Nonconformist Choir Union.

Treasurer's Cash Account for the Year ending July 31st, 1891.

1890.		£	s.	d.
Aug. 1.	To cash in hand	7	15	8
	„ Festival Books.—1890	0	2	4
	„ Music „ —1891	238	7	0
	„ Reserved Seats	7	14	0
	„ "Admission Only"	4	10	6
	„ Railway Admission Tickets	65	1	9
	„ Donations	0	10	6
	„ Novello & Co. for Prize Anthem	8	8	0
	„ Photographs	3	12	6
	„ 34 Choir Tickets sold	2	10	8

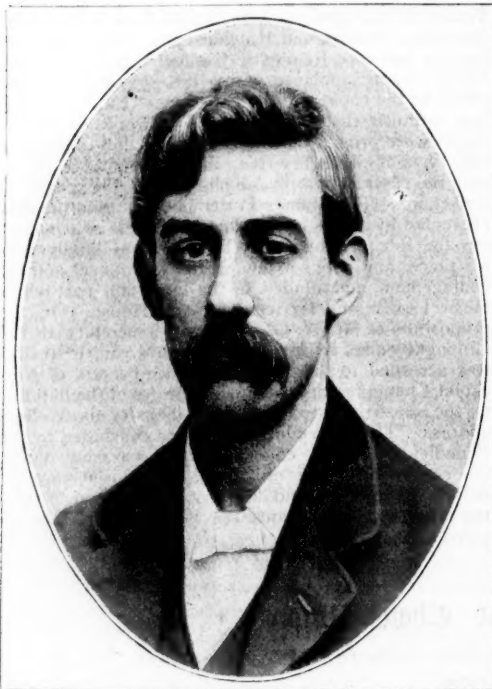
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1890.			£	s.	d.
Dec. 24.	By Adjudication Fee	re Prize Anthem	2	2	0
1891.					
June 10.	„ Prize Anthem	...	5	5	0
	„ Novello & Co.	...	200	9	0
	„ Crystal Palace Co. :—				
	Choir Tickets	...	2	2	6
	Admission only	...	3	0	4
	Seats	...	6	18	6
				12	1 4
	„ L. C. & D. Railway		26	9	4
	„ L. B. & S. C. Railway		27	16	11
				54	6 3
	„ City Temple Fees for Rehearsals	...	4	16	0
	„ Memorial Hall Fee	...	1	6	3
	„ Essex Hall for Annual Meeting	...	0	10	6
				6	12 9
	„ Fares to Rehearsals :—				
	Mr. Minshall	...	6	8	1
	„ Hawkins	...	1	7	3
	„ Griffiths	...	0	15	2
				8	10 6
	„ Printing	...	12	2	0
	„ Stationery, Secretary and Treasurer	...	1	18	4
				14	0 4
	„ Postage : Secretary	...	6	19	9½
	Treasurer	...	0	11	6
				7	11 3½
	„ Carriage of Books	...	1	3	7½
	„ Sundry Expenses, Advertisements, Telegrams, etc., etc.	...	2	14	7
	„ Tickets given away :—				
	Railway	...	1	13	0
	Reserved Seats	...	1	19	6
				3	12 6
	„ Negretti & Zambra for Photographs	...	2	16	3
	„ Cash in hand	...	17	7	6

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Examined and found correct,

(Signed) FRED. H. BRACKETT.
ALEXANDER TUCKER.



Music at Westminster Chapel.

WESTMINSTER CHAPEL needs no distinguishing epithet of sect. It is, or used to be, almost as well known as the Abbey itself; indeed, on one occasion Dean Stanley playfully called it his chapel-of-ease, and Samuel Martin his curate. With one exception the largest, it is not the least handsome internally of the Nonconformist chapels of London. Under Samuel Martin, its first pastor, the congregations were large and "influential"; of late years the outflow into the suburbs has left many arid tracts in London, and Westminster has suffered with the rest. The congregation now looks small in the vast interior. Since the resignation of the Rev. Henry Simon, some four years since, the church has been without a pastor; but this disadvantage has served to accentuate the ability of the diaconate, under whose charge the church has, we understand, scarcely diminished.

In its organists, Westminster Chapel has been as distinguished as in its pastorate. Among them have been in past years Frederic Archer, Wilfred Bendall, R. J. Wilmot (more recently the blind organist of Chicago Cathedral), and Joseph Bennett, now librettist, sonneteer, and redoubtable critic, who, like Talleyrand, has *le mot qui grave*. The chapel was thoroughly renovated in 1880, and the old organ of Hill & Son replaced by a magnificent three-manual instrument by Henry Willis & Sons, a specification of which recently appeared in this Journal. The organist then appointed was Mr. G. J. Bennett, now a Mus. Bac. Cantab. and a distinguished church composer. He was succeeded in 1883 by Mr. H. C. Tonking, a clever violinist as well as organist, and he in 1886 by the

present organist, Mr. Sydney Cross, A.C.O., whose portrait we give.

For some years before 1880 the singing had been led by two or three voices, unsupported by a choir. In that year, Mr. R. S. Bendall, a distinguished amateur, formed and trained to an admirable pitch of excellence a large voluntary choir of above forty voices. This choir dwindled away after his retirement with the efflux of the congregation, and Mr. Cross at his accession found only a remnant. He at once inaugurated a new régime by the addition of boys, and the choir is now practically male-voiced, there being but a few ladies.

These historical details are given because interesting in themselves, and because Westminster Chapel has an historic place in the annals of Congregationalism, appealing perhaps as much as any other to the common feeling of Dissenters throughout the country.

On a Sunday evening in July, the representative of this Journal formed one of a somewhat sparse congregation. The service began with the hymn "O worship the Lord in the beauty of holiness," No. 1001 in the old Congregational Hymnbook (which is still in use), sung to *Hexham*, the tune arranged from one of Mendelssohn's *Lieder* in Dr. Allon's Congregational Psalmist. The anthem, Spohr's quartet and chorus "Blest are the departed," was sung by the choir alone, while the congregation remained seated. The soprano and alto parts in the quartet were taken by two boys; and it must be said here that no cathedral in the country would have been shamed by the rendering. The boys' voices were uncommonly sweet and clear; a better boy alto it would be impossible to find. Most boys, even when possessed of good voices, lamentably fail in the enunciation of the words; but here every word was distinctly heard. There was no chant. The remainder of the musical service consisted of the two hymns, "Walking with Thee, my God," to Dr. Gauntlett's tune, and "We may not climb the heavenly steeps," to *Flavian*. The sermon was on this occasion preached by the Rev. W. J. Nicholson, and was a very earnest, original, and striking discourse.

The impression left by this service was a most pleasant one. The chief characteristic of the choir, which consisted of some twenty boys, three ladies, and eight men, is its sweetness of tone. The absence of that rasping shrillness so common in boys' choirs evidences most painstaking care on the part of the organist. Expression is carefully attended to, and Mr. Cross as a rule judiciously handles the splendid instrument at his command, and plays a constantly varied accompaniment. There was one point at which one might take exception to his judgment. The words

"Taken to endless day,
So may I fade away
Into Thy light,"

in the last verse of the hymn "Walking with Thee," scarcely call for loud singing or playing; yet the choir sang them almost *fortissimo*, to an accompaniment on a loud Great coupled to the full Swell.

But this was the only point at which the critic could insistently suggest a better way. The whole service was marked by much refinement and devotional feeling, and there is no doubt that the congregation thoroughly felt the pathos of the anthem.

Of Mr. Cross's ability as a soloist there was no fair means of judging. His voluntaries were unknown to the critic, and being subdued in character, as befitted the rest of the service, called for no great executive skill. It may perhaps be advisable to point out that the reports in this Journal are necessarily founded on one visit; and as that is a surprise visit, the music at any church may be heard sometimes, perhaps, at a disadvantage. But the total abiding effect of the regular work cannot fail to show itself.

One point may be noticed in conclusion. The choir is scarcely large enough for the building or for the organ. Its sweetness could hardly be bettered, but a few more ladies would supply the fulness of tone which boys' voices never possess. The tenor part particularly needs additional strength, and while the tone of the bass is good, a few more voices in this part also would tend toward improvement.

Westminster may be cited as one of the Nonconformist chapels where the musical service will well repay a visitor seeking for good things.

But there is a question to be asked. Why should so grand a building be so seldom utilised? It is situated in a thickly populated neighbourhood, easy of access by train and omnibus; and there is no reason in the nature of things why Westminster Chapel should not follow the example of some other churches and provide good music at an insignificant cost for busy people.

Nonconformist Choir Union.

THE third Annual Meeting of the Nonconformist Choir Union was held on Tuesday evening, July 28th, Mr. E. Minshall in the chair.

Mr. T. R. CROGER, Secretary, read the notice convening the meeting, and the minutes of the last annual meeting (held on July 21st, 1890), which were confirmed. The first business was the appointment of scrutineers to open the voting papers for the election of officers for the year 1891-2. Mr. M. M. Glover and Mr. Braine having been elected, retired for the purpose of counting the votes.

The SECRETARY then read the third annual report, as follows:—

"In presenting this, the third annual report, we must again congratulate the choirs of the Union upon the great success that has attended the work of organisation.

"During the past year your officers have constantly had matters of interest to Nonconformist musicians brought under their notice, a fact which abundantly proves the necessity for and the usefulness of an association such as the Nonconformist Choir Union, which can act beneficially in many ways upon its broad constituency. Those engaged in the musical portion of the services of Nonconformist places of worship need a centre of operations, from which to act, to which to look if necessary for co-operation. Meetings, lectures, and social gatherings could be arranged for, if the promises of support were adequate.

"At present the work of the Union is confined to the organisation of local unions, and the annual Festival at the Crystal Palace. There are now quite a considerable number of the former in full working order, as the very successful services and concerts given at Oldham, Nottingham, Burton, Folkestone, Thrapstone, and other towns prove.

"With regard to the Crystal Palace Festival, held on Saturday, June 6th, a steady advance in every respect has to be recorded. The number of applications for admission to the orchestra for June 1890 reached a total of four thousand two hundred voices. For 1891 the number was five thousand three hundred, thus showing a growth of eleven hundred persons in the year. Your committee, anticipating an accession of strength, ordered four thousand eight hundred books, so we had to disappoint five hundred of our friends.

"In November 1890 a prize of five guineas was offered for an anthem to be specially composed for us by a Nonconformist musician, and to be sung at the Festival. Thirteen MSS. were submitted to the scrutiny of Mr. H. C. Banister. He reported in favour of one entitled 'Bless the Lord, O my soul,' which proved to be the work of Mr. Matthew Kingston, organist of the Presbyterian Church, Bournemouth. This anthem your executive has since sold to Messrs. Novello, Ewer, & Co., and it is now published by them.

"On June 6th the choir sang with remarkable steadiness and good attack, showing an increase of confidence alike in themselves and their leaders.

"A select choir of nine ladies and gentlemen sang the verse parts of the anthems, and a part-song, and are hereby thanked for so kindly placing themselves at our disposal.

"Our best thanks are also due to Mr. William Wright, of Nottingham, the solo organist; to Mr. J. R. Griffiths, who sustained his trying part with signal success; to Mr. E. Minshall, for the heavy work he undertook of passing from town to town night after night, conducting rehearsals for several weeks before the concert; to Mr. A. J. Hawkins, the hon. assistant secretary, and all those gentlemen who by their labour have helped to make our effort so great a success.

"We thank lastly our treasurer, Mr. Ernest W. E. Blandford, who has had the exasperating task of issuing tickets for sale to friends. We say 'exasperating,' because some of our correspondents will not take the trouble to treat the matter with proper business-like attention. Our books are kept open, numerous and quite unnecessary letters have to be written asking for settlement or the return of tickets, which were only issued on the distinct understanding that they were to be returned or paid for by a given date.

"The same may be said with regard to the tickets for the use of the choir, which are sent out by the secretary. With every parcel, a slip was enclosed requesting that all tickets not used were to be returned or paid for during the week following the Festival. Yet no fewer than thirty choirs had to be reminded of this after the lapse of a fortnight. Twenty-three of these had to be written to a third time, and up to the present some have failed to make any reply at all to our letters. Now, all this means extra and useless labour, waste of postage and stationery, and leads inevitably to the conclusion that some means will have to be adopted whereby our correspondents shall be induced to treat the Union and its officers in a more courteous manner.

"Several of our provincial choirs will persist in selling choir tickets to their friends, instead of procuring the proper ones provided for that purpose. If this is not finally put a stop to, it will create a difference between ourselves, the Crystal Palace authorities, and the railway companies.

"We very much regret to report the resignation of

the following gentlemen from the executive committee during the past year: Mr. J. L. Phillips, Mr. E. Burritt Lane (both of these gentlemen having accepted appointments in the Established Church), and Mr. Fredk. George Fitch.

"Mr. J. R. Griffiths has given your secretary notice that he does not intend to act as your organist at the next Festival, if elected, as he has already done so on three occasions, and thinks that room should be made for others. He does not wish the work to fall into the hands of the same person year after year. His letter to this effect did not reach us until after the voting papers were sent out.

"Your secretary has to reply to all sorts of questions, which may be described as of a 'light' character, such as, 'Will you please tell me the times of all the trains from London to the Crystal Palace and back?' or, 'Will you please let me know whether my return ticket [from a provincial town to London] is available for four days?' to which the most natural reply would be, 'Ask your station-master.' Again, 'Please give me a list of places in London where a hundred and fifty of us can get breakfast.' But perhaps the most remarkable letter was one in which the writer expressed the hope that the undertaking would be 'as complete a success financially as it was musically,' and then deducted fourpence for postage from a remittance of seven shillings and sixpence for five tickets sold.

"We could multiply instances, but hope that these quotations may suggest to our friends that it is well to reduce the amount of correspondence as much as possible.

"We are not making the faintest shadow of a complaint, but say with Hood—

"'Evil is wrought by want of thought,
As well as want of heart.'

"When it is remembered that the Union exacts no subscription, that each singer is provided for one shilling with a book of music of considerably more than that value, as well as a free railway and admission ticket, and that no officer receives any remuneration or reward for his labours, we feel that any pride that may appear to lie between the lines of this report will be justified, or at least pardoned by our numerous friends.

"T. R. CROGER, Hon. Secretary."

In presenting the balance-sheet, the TREASURER (Mr. Ernest W. E. Blandford) remarked that the financial result was better this year, on account of the losses last year on the Christ Church festival and the soirée. The actual result of each year's working, except for those two items, would be very nearly the same. The total of admissions and railway tickets was not so much as last year, there being a difference of £11. He had made special effort to get the tickets widely distributed.

As will be seen from the balance-sheet, the Union started the year with a credit of £7 15s. 8d., and now have a balance in hand of £17 7s. 6d.

On the motion of Mr. BRISCOE, seconded by Mr. NOAKES, the report and balance-sheet were adopted.

Mr. CROGER pointed out that they were liable to the railway companies for all unused tickets not returned, and as there were a hundred and fifty of these the amount represented was very considerable. He had sent a printed notice with the tickets, and had since made repeated applications, but there were still a hundred and fifty tickets missing. In the case of those who sold choir tickets to their friends, considerable trouble had resulted with the Crystal Palace authorities. Thirty-four had been traced, and the Palace people not unnaturally said that if there were these there might be more. It was imperative, therefore, that both these evils should be checked at the outset.

After some discussion, in the course of which the conduct of the defaulting choirs was severely censured by several speakers, the following resolution was carried, on the motion of Mr. BLANDFORD, seconded by Mr. A. BRISCOE:—

"That those choirs who sold choir tickets to friends be written to by the secretary, that unless they definitely promise not to do so another time they will not be admitted next year, and that those who have not made any return of choir railway tickets unused, in response to the printed notice issued with the tickets and repeated applications, be excluded from the next year's Festival, and so notified by the secretary."

Mr. CROGER believed it would be better to hold the annual meeting in October instead of July, when many of those most interested in the Union were away for their holidays. He accordingly proposed that the last sentence in Rule 4 should read as follows: "That the general meeting shall be held annually in October." This, having been seconded by Mr. DARTON, was carried unanimously.

Mr. BLANDFORD, asking whether an anthem prize was to be given this year, stated that he had promised to bring before the Council the desirability of having the music this year earlier in the hands of the choirs.

Mr. CROGER remarked that it was not until late last autumn that the committee decided to offer a prize, and pointed out that they could not go to Novello's with the music until they had an agreement with the Palace Company, and this they could not get so soon as they might wish. Mr. CROGER mentioned that the admissions to the Palace on the day of the Nonconformist Festival had increased as follows:—1889—7,802 up to five o'clock; 1890—9,165; 1891—13,570.

Mr. CROGER was able to promise that the books should be in the hands of the choirs earlier for the next Festival.

On the motion of Mr. MINSHALL, seconded by Mr. BLANDFORD, it was agreed: "That the Union offer a prize of five guineas for an anthem to be sung at the next Festival. The same to be sent in by October 1st, and the conditions to be the same as in the previous competition."

At this point the scrutineers returned, and read out the list of officers. All last year's officers had been re-elected. Eighteen names appeared on the list of the executive sent out to the voters. Two of the Committee (Mr. F. G. Fitch and Mr. J. L. Phillips) having resigned, four new members had to be elected to make up the requisite twenty. Mr. Griffiths, Mr. Jay, Mr. Hawkins, and Mr. Oram were now declared elected.

The SECRETARY here read a letter from Mr. J. R. Griffiths, dated July 14th, in which he resigned his position as organist. He was under the impression that the voting papers would not go out until after the annual meeting, or he would have sent in his resignation earlier. His reason for withdrawing was that he believed that the interests of the Union would be best served by having fresh officers from time to time, so that the different sections of Nonconformity might be represented in turn. He wished to retire after his previous re-election, but had consented to remain. He believed that in making room for others he was best serving the interests of the society. He did not want to sever himself from his responsibility, and would be glad to serve on the executive.

The CHAIRMAN pointed out that as Mr. Griffiths had been re-elected, if he still persisted in his withdrawal, the executive committee would have to deal with the vacancy at the next meeting according to the rule.

Mr. BRAINE remarked that if Mr. Griffiths knew that his re-election was practically unanimous, perhaps he would reconsider his decision.

Mr. GRIFFITHS mentioned that he was not retiring for flimsy reasons, but had well considered the matter, and

POPULAR ANTHEMS FOR CHURCH USE. NO 2.

"TRUST IN THE LORD WITH ALL THINE HEART"

Prov: 111 5-7, 9, 11-13, 17

composed by

ARTHUR BERRIDGE.

Published at 44 Fleet Street, London, E.C.

Price 1½ d

Moderato.

Treble. Alto. Tenor. Bass.

mf

Trust in the Lord with

Moderato.

Organ.

mf

grec.

all thine heart, and lean.... not un - to thine own un - der -

grec.

cresc.

stand-ing. In all thy ways ac - know - ledge Him, and

cresc.

grec.

2 He
And He shall di - rect thy paths. Be not wise in thine own

ff

eyes; fear the Lord and de - part from e - vil. Honour the Lord

mf

Honour the

mf

Ped. & *cres.*

... with thy substance, and with the first fruits of all thy increase. Trust in the

Lord

cresc.

cresc.

cresc.

gtes.

and He
Lord with all thine heart, and He shall di - rect thy paths....

gtes.

4

TENOR (solo or together.)

p a little slower

My son, de - spise not the chaste-ning of the Lord, nei-ther be

p

wea-ry of His cor - rec-tion; For whom the Lord lov-eth He cor-

cresc.

rect-eth, E-ven as a fa-ther the Son in whom he de - light-eth.

p rall. *poco a poco*

Tempo I.

Hap-py is the man who find - eth Wis - dom, and the

ff

Tempo I.

man that getteth un-der-standing. And the man that getteth under-standing. *p* Her

ways are *cresc.* pleas-ant-ness and all *rall.* her paths..... are
f Her ways are pleas-ant-ness and and all her paths are
cresc. Her ways are pleasantness and *rall.*

peace, her paths are peace, *pp* all her paths are peace.
 peace, all her paths are peace, *pp* peace.
 peace, her paths are peace, *pp* peace.



thought it would be well for the Union to change its organist from time to time, so that all sections of the Nonconformist churches might be represented.

The SECRETARY stated that there must be some alteration in the work of his office. He had already been considerably overworked—the correspondence was enormous—and the matter would have to be seriously discussed at the next committee meeting. He had had the help of an assistant secretary, but the question would arise whether it would not be necessary to keep a permanent official all the year round.

The question was raised whether the Union should continue to supply the Tonic Sol-fa Festival books at less than cost price—there was a loss of fourpence on each copy sold for the last Festival. Some speakers contended that many choirs who purchased the Sol-fa books could if they liked use the Staff notation. Others, however, said that if Sol-fa books were not provided poorer choirs would be quite unable to join. The choirs who use the Sol-fa notation were largely those who could least afford to pay for a higher-priced book. After some conversation, in which Mr. Braine, Mr. Glover, Mr. Angell (Plasheet Park), Mr. Allright (Raleigh Memorial), and others took part, it was decided to leave the matter for the executive to settle.

A suggestion was made that two rehearsals of London singers should be compulsory.

Mr. BRAINE said that district rehearsals should be arranged for in London.

The CHAIRMAN said that Mr. Braine's suggestion was a good one. Such rehearsals, however, had been held last year, and were not held this year for want of time.

Mr. BRISCOE having also pointed out that such arrangements had been made by the choirs themselves, Mr. Braine said it should be done officially.

After some further conversation the meeting adjourned.

The following is a complete list of the Executive as now constituted. *Chairman:* Mr. E. Minshall; *Treasurer:* Mr. Ernest W. E. Blandford; *Hon. Secretary:* Mr. T. R. Croger; *Hon. Assistant Secretary:* Mr. A. J. Hawkins; *Conductor at the Crystal Palace Festival:* Mr. E. Minshall; *Organist:* Mr. J. R. Griffiths. *Executive Committee:* Mr. F. H. Brackett, Mr. Arthur Briscoe, Mr. H. Clark, Mr. C. Darnton, Mr. C. S. Davies, Mr. W. Dean, Mr. F. F. Freshwater, Mr. M. M. Glover, Mr. E. S. Goodes, Mr. Griffiths, Mr. Jay, Mr. Hawkins, Mr. E. Burritt Lane, Mr. J. H. Lawrence, Mr. A. H. Neve, junior, Mr. F. W. Noakes, Mr. Oram, Rev. H. Ward Price, Mr. A. Tucker, Mr. W. F. Walkley. The Secretary mentioned that since the voting papers were sent out, Mr. Burritt Lane, owing to removal, had resigned his membership of the Council; consequently, according to rule, the executive would have to fill the vacancy.

As we go to press we hear with much regret of the somewhat sudden death of Mr. W. F. Walkley.

We are glad to state that, since the Annual Meeting was held, Mr. Griffiths has consented to accept the post of organist for next year. For as, owing to an inadvertence on his part respecting the time for issuing the voting papers, his intimation of his wish not to stand for re-election did not reach the Secretary until after the papers were distributed, he feels that under the circumstances he cannot do other than continue in his capacity of organist for another Festival. But, as he still entertains the opinion that the post should not be held by the same gentleman from year to year, he accordingly wishes it to be understood that after the next Festival he will not be considered eligible for re-election; we are sure, however, that the members of the Union will be pleased to know that Mr. Griffiths has kindly placed his services at their disposal for another year.

Nonconformist Church Organs.

CONGREGATIONAL CHURCH, SALTAIRE.

Built by Messrs. P. Conacher & Co., Huddersfield.

Great Organ.

- | | |
|--|------------------|
| 1. Double Open Diapason, metal and wood | 16 feet 56 pipes |
| 2. Large Open Diapason, metal | 8 " 56 " |
| 3. Small Open Diapason, metal | 8 " 56 " |
| 4. Bell Gamba, grooved into No. 3, spotted metal | 8 " 56 notes |
| 5. Stopped Diapason, wood | 8 " 56 pipes |
| 6. Hohl Flöte, grooved into No. 5, wood | 8 " 56 notes |
| 7. Harmonic Flute, metal | 4 " 56 pipes |
| 8. Principal, metal | 4 " 56 " |
| 9. Twelfth, metal | 2 2/3 " 56 " |
| 10. Fifteenth, metal | 2 " 56 " |
| 11. Mixture, 3 ranks, metal | 168 " |
| 12. Trumpet, spotted metal | 8 " 56 " |

Swell Organ.

- | | |
|-----------------------------------|------------------|
| 13. Bourdon, wood | 16 feet 56 pipes |
| 14. Open Diapason, metal and wood | 8 " 56 " |
| 15. Rohr Flöte, metal and wood | 8 " 56 " |
| 16. Keraulophon, spotted metal | 8 " 44 " |
| 17. Vox Angelica, spotted metal | 8 " 56 " |
| 18. Voix Célestes, spotted metal | 8 " 44 " |
| 19. Principal, metal | 4 " 56 " |
| 20. Lieblich Flöte, wood | 4 " 56 " |
| 21. *Twelfth, metal | 2 2/3 " 56 " |
| 22. Fifteenth, metal | 2 " 56 " |
| 23. Mixture, 3 ranks, metal | 168 " |
| 24. Double Trumpet, spotted metal | 16 " 56 " |
| 25. Cornopean, spotted metal | 8 " 56 " |
| 26. Oboe, spotted metal | 8 " 56 " |
| 27. *Clarion, spotted metal | 4 " 56 " |

Choir Organ.

- | | |
|--------------------------------------|-----------------|
| 28. *Open Diapason, metal | 8 feet 56 pipes |
| 29. Lieblich Gedacht, metal and wood | 8 " 56 " |
| 30. Dulciana, 12 grooved, metal | 8 " 56 notes |
| 31. Viol di Gamba, pure tin | 8 " 56 pipes |
| 32. Flauto Traverso, wood | 4 " 56 " |
| 33. *Gemshorn, metal | 4 " 56 " |
| 34. *Harmonic Piccolo, metal | 2 " 56 " |
| 35. Clarionet, spotted metal | 8 " 56 " |

Pedal Organ, CCC to F, 30 Notes.

- | | |
|-------------------------|------------------|
| 36. Open Diapason, wood | 16 feet 30 pipes |
| 37. Bourdon, wood | 16 " 30 " |
| 38. Principal, metal | 8 " 56 " |

Couplers.

- | | |
|----------------------|-------------------------------------|
| 39. Swell to Great. | 44. Choir to Great. |
| 40. Swell to Pedals. | 45. Swell Sub-Octave on own manual. |
| 41. Great to Pedals. | 46. Swell Octave. |
| 42. Choir to Pedals. | 47. Choir Sub-Octave. |
| 43. Swell to Choir. | 48. Tremulant to Swell. |

Three Composition Pedals to Great Organ.

Three Composition Pedals to Swell Organ.

Piston for Great to Pedals.

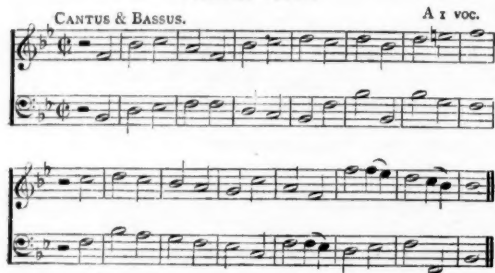
* Prepared for only.

"St. Magnus," and Jeremiah Clark.

By F. G. EDWARDS.

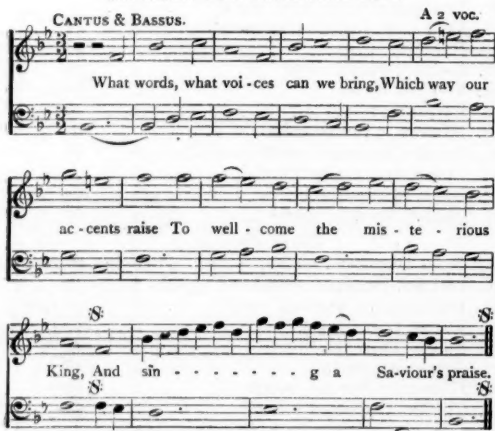
ST. MAGNUS (also named *Nottingham*) is a fine specimen of an old psalm-tune. It seems to have been first published in Henry Playford's "The Divine Companion; or, David's Harp new Tun'd," third edition, 1709, where it appears on p. 93 in the following form:—

PSALM CXVII.



On p. 87 it is stated: "The Three following Psalms sett by Mr. Jer. Clark." But the "three following" are Psalms cxlviii., cxlv., and cxxi., whereas Psalm cxvii. (see above) is the *fourth* following, so that the tune is really without any designation or composer's name. In the earlier part of the book, on p. 16, is found the following tune—the first of four—headed, "The four following Hymn-tunes sett by Mr. Jer. Clarke":—

AN HYMN FOR CHRISTMAS-DAY.



Here, then, is definite information that *this* tune is Clark's composition. Its opening phrase is identical, note for note, with the first example, though the rhythm is different, and there are other similarities between the two tunes. Is it not possible, therefore, that *St. Magnus* is derived from the more florid tune? Was the hymn-tune "tinker" in existence in 1709?

The tune is first named in Nathaniel Gawthorn's "Harmonia Perfecta," 1730, where it is christened *Nottingham*, a designation (but with an extra "t") still retained in some modern hymnals. The name *St. Magnus* is first given to the tune in William Riley's "Parochial Harmony," 1762, in which most of the tunes are named after City churches. The tune, in its diatonic, simple progressions, is grand and massive; but its chief characteristic is the bold leap of the octave—rare in a hymn-tune—at the beginning of the fourth line.

Jeremiah Clark, or Clarke (or Clerk, as in the Cheque Book of the Chapel Royal), is said to have been born in 1669, though the date is probably earlier. He was a chorister in the Chapel Royal—the nursery of many English musicians—under Dr. Blow, and was for a

short time organist of Winchester Chapel. It is said that (in 1693) his master, Dr. Blow, resigned in his (Clark's) favour the appointments of almoner and master of the children of St. Paul's Cathedral. Clark afterwards became organist of St. Paul's, and on June 6th, 1699, he was admitted to his year of probation as a vicar-choral (St. Paul's), though he was not fully admitted till October 3rd, 1705, "post annum probationis completum." On July 7th, 1700, "Clerk" and his fellow pupil, William Croft, were sworn in as gentlemen extraordinary of the Chapel Royal, "and to succeed as organists according to merit, when any such place shall fall voyd," an event which happened on May 15th, 1704, by the death of Francis Pigott, on which Clark and Croft were, on May 25th, sworn in as joint organists. Clark was also music master to Queen Anne, and one of the leading musicians of his time. In several hymnals (and in one so recent as the "Congregational Hymnal") he is styled "Mus. Doc.," but this is an error—alas! not the only one in current tune-books.

Clark composed music of various kinds, though he is best known by his Church music. He wrote some "Lessons" for the harpsichord, and many songs in the collections of the day, particularly in D'Urfe's "Pills to Purge Melancholy." Gay introduced one of Clark's songs into *The Beggar's Opera*. Clark was the original composer of Dryden's celebrated ode, "Alexander's Feast," which was performed at Stationers' Hall on the occasion for which it was written, St. Cecilia's Day, November 22nd, 1697; the music was not printed, and seems to be irretrievably lost. He also wrote the music for several operas—*The World in the Moon*, and other "theatric labours"—and an ode in praise of the island of Barbadoes, which was a cantata called *The Assumption*. His printed Church music consists of two morning services, in G and C minor, and some anthems. Two of the latter (reprinted by Novello) are typical of the style of Clark's time, and are well worthy of study and performance. The verse anthem, "I will love Thee, O Lord, my Strength," is quaintly charming, having some peculiar vocal effects at the word "trembled," and a fine bass passage for the organ alone, introducing the words, "The Lord also *thundered* out of heaven." The pleasing and easy full anthem, "Praise the Lord, O Jerusalem"—even with its frequent changes of rhythm and plenitude of perfect cadences—would not disgrace a festival service-book, and would be found interesting by individual choirs.*

Speaking of Clark's compositions, Burney says: "He was all tenderness." Hawkins remarks: "His anthems are remarkably pathetic, at the same time they preserve the dignity and majesty of the Church style." Another writer states: "They abound in melody which time has not antiquated, and are rich in harmony and pathos." Coming to our own time, Ouseley says: "Clark's Church music is mostly written in a tender and pathetic style, wanting in vigour, but pure and sweet in its harmony."

"Jerry" Clark (as he was often called) came to a sad and untimely end, owing to a love affair, about which

* An edition of this anthem in A is published by Boosey & Co. at 1d., and at the same price, in Sol-fa, by Curwen & Sons, *Reporter*, No. 211.

two different stories are related. One is, that he had a hopeless and unconquerable passion for a very beautiful lady whose station in life was far above his, and that this matrimonial objection was strongly and successfully sustained by the loved one's relations. The other is, that the lady in question was already married! His despair of success threw him into a state of deep despondency, and he decided to put an end to his life.

"Being at the house of a friend in the country, he took an abrupt resolution to return to London; his friend, having observed in his behaviour marks of great dejection, furnished him with a horse and a servant. Riding along the road, a fit of melancholy seized him, upon which he alighted, and giving the servant his horse to hold, went into a field, in a corner whereof was a pond, and also trees; and began a debate with himself whether he should then end his days by hanging or drowning. Not being able to resolve on either, he thought of making what he looked upon as chance the umpire, and drew out of his pocket a piece of money, and tossing it into the air, it came down on its edge and stuck in the clay; though the determination answered not his wish, it was far from ambiguous, as it seemed to forbid both methods of destruction; and would have given unspeakable comfort to a mind less disordered than his was. Being thus interrupted in his purpose, he returned, and mounting his horse, rode into London, and in a short time after shot himself."

The date of Clark's death (incorrectly given in most biographical dictionaries) has now been determined as December 1st, 1707, owing to the painstaking research of Mr. W. Barclay Squire, B.A., head of the printed music department in the British Museum, and writer of the article, "Jeremiah Clarke," in the "Dictionary of National Biography" (vol. x., p. 430).^{*} There is an interesting broadside in the British Museum Library, giving a full account of Clark's suicide, which is well worth quoting, if only for its quaint phraseology and detailed particulars.

"A Sad and Dismall Account of the Sudden and Untimely Death of Mr. Jeremiah Clark, one of the Queen's organists, belonging to the Chappel at St. James's, and Chief organist of St. Pauls, who Shot himself in the Head with a Screw Pistol, at the Golden Cup in St. Paul's-Church-Yard, on Monday morning last, for the supposed Love of a Young Woman, near Pater-noster-Row.

"Mr. Jeremiah Clark, whose untimely End I am going to relate; was a Batchelor, and one of the Organists of Her Majesties Chappel at St. James's, as also Chief Organist of the Cathedral of St. Paul's; both which Salleries Amounted to above 300*l.* per Annum, so that the want of no Wordly Advantage could induce him to such Self-Tragical Action, which he violently Committed on Monday Morning last, the Particulars whereof, according to the best information, take as follows.

"On Monday Morning last, about 9 of the Clock, the said Mr. Clark, being in his Chamber, his own Father with some other Gentlemen, made him a Visit, at which time he seem'd to be very Chearful and Merry, by Playing on his Musick for a considerable time, which was a Pair of Organs in his own House, which he took great Delight in; but that

^{*} For full particulars see *Athenaeum*, April 2nd, 1887, p. 457.

Diversion being ended, and his Father and the Company having taken their leaves, he went up Stairs again into his Chamber, and setting himself down in a Chair by the Fire (to outward Appearance) without any manner, or sign of Discontent, the Maid going about her Business, not in the least suspecting what was to follow; all on a sudden, between 10 and 11 a Clock, she heard a Pistol go off in his Room, and thereupon running with all speed to see what was the matter, found her Master leaning backward in his chair, with a Terrible Wound behind his Ear, from which issued Abundance of Blood, and at the same time saw the Pistol lying upon the Hearth, so that she plainly perceived he had Shot himself, and thereupon call'd up Mr. King his brother-in-law, to see the Dreadful Spectacle; so that a Surgeon and other suitable Assistance were immediately procured, who Wash'd his Wounds and Search'd them (for as yet he was not Dead), but no Bullet could be found, and so much of his Blood was lost, that he could say very little, but only was observ'd once or twice to call out Thieves, and say they would Murther him; and also did Complain, they did not lay him easy in his Bed, and the like; but was incapable of Answering any Question that was asked him: So that he Languished from between Ten a Clock in the Fore-noon till about Three in the Afternoon, and then he Expired to the great Grief of his own Sister, who was lately Married to Mr. King (one of his Schollars) and formerly kept his House.

"The Occasion of this terrible Accident is variously Discours'd; some will have it, that his Sister Marrying his Scholar, who he fear'd might in time prove a Rival in his Business, threw him into a kind of melancholy Discontent; and others (with something more Reason) impute this Misfortune to a Young Married Woman near Pater-Noster-Row, whom he had a more than ordinary respect for, who not returning him such suitable Favours as his former Affections deserv'd, might in a great Measure occasion dismal Effects. But be that how it will, 'tis certain he shot himself with a little Screw-Pistol in the side of the Head, as he sat in his Chair by the Fire-side, within less than half an Hour after his Father and other Friends had been with him."

This account, which concludes with some pious remarks by way of moral, was printed for John Johnson (who lived close to the scene of the suicide) in 1707.

Clark lived near St. Paul's, on the site where the Chapter House now stands. He was buried in the churchyard of St. Gregory by St. Paul, on December 3rd, 1707, as is proved by the burial registers of the church; and in a waste book or diary, from which the registers seem to have been drawn up, it is recorded that he was "carried to St. Paul's Cathedral" on the same day. There does not seem to be any notice of the inquest (if such were held) in the journals of the day.

"Jerry" Clark's tragic death awaked the muse of Edward Ward, the "London Spy," who wrote what was intended to be a pathetic ode on the sad event. The poem begins:

"Mourn, all ye Brethren of the String,
Prepare at once to Weep and Sing;
Tune your soft Lyres, and strain your warbling Throats;"

and concludes with an unpathetic pun, thus:

"Let us not therefore wonder at his fall,
Since 'twas not so unnatural
For him who lived by Canon to expire by Ball."

Liturgical Tendencies and the Service of the Reformation.

By J. B. REMENSNYDER, D.D.

IF worship is to be the concurrent expression of an assembly, *i.e.*, if it is to be congregational, it must necessarily be *liturgic*. This is the meaning of *Λειτουργία*, a public service, a service not by the minister alone, but in which the people have a vocal part. That all may share, the forms must be fixed; and, as the minister conducts, the service must be responsive. Given these conditions, and there inevitably results liturgic worship.

Accordingly, the services of the tabernacle, temple, and synagogue among the Jews were liturgic, *i.e.*, were ordered and responsive, as witness the arrangement of the choir of Levites, the parallelisms of the Psalms, the "selahs" or musical points, and the "amens" of the congregation.

That the services of the Apostolic Christian Church were congregational and responsive is indicated by St. Paul's instructions with regard to the singing, and his specification in 1 Cor. xiv. 16 of the "amen," which was answered back at the leader giving thanks.

The date of the actual appearance of the first ordered and widely prevalent forms, or definite liturgy, is wrapped in considerable uncertainty. It is very early, but its historical horizon is enveloped in mists. The most important primitive liturgies are those of St. James, or of the Church of Jerusalem; the liturgy of St. Mark, or of the Church of Alexandria; and the Clementine Liturgy, that given in the eighth book of the "Apostolical Institutions." These liturgies, it seems evident, were not the work of the apostles whose names they bear, but they are certainly not later than the latter part of the third century. And as, at the time we meet with them, they are elaborately prepared and of wide authority, and since such forms do not grow up at once, it seems reasonable to conclude that their historic roots strike far back into the antecedent past, and not improbably into the apostolic age. Thus, in the year 347, we find Cyril, Bishop of Jerusalem, instructing his catechumens in the church services, and giving the reasons therefor, as the kiss of peace, the prayers, the responses of the people, and the administration of the Lord's Supper. This he does on the assumption that the order is a settled, well-known, and venerable one, indicating that it was nothing new, but had been handed down from sub-apostolic times. President O. M. Hopkins says: "These were all true liturgies; they were adapted to the use of the congregation. The worship was responsive throughout: the people reply at all the appropriate places, *Domine Miserere; Miserere Nostri; Deus Salvator Noster*, etc. They repeat aloud the *oratio dominica* (the Lord's Prayer), they resound the Creed and the Doxology, and, at the end of all the prayers, swell the chorus of the 'amen.' This made a true service for the people (*Λειτουργία*), and justified the concluding prayer of thanksgiving, 'O God, who hast given us grace with one accord to make these our common supplications unto Thee,' etc."

These liturgies are also exceedingly full and elaborate, with numerous and often lengthy prayers, the liturgy of

St. James in the Ante-Nicene library filling fourteen large pages. They are also "sacramentaries"—that is, they presuppose that a complete Christian service includes the celebration of the Lord's Supper, which in primitive times was invariably connected with public worship. That they had been elaborated from the simplicity of apostolic worship, and under the fervour of the Oriental imagination, and that interpolations of corrupted doctrine, as, for example, traces of Mariolatry, had crept into them from time to time, there can be no doubt. Nevertheless, on the whole, they are rich and precious storehouses of the vital truths of the Gospel, and almost inimitable expressions of the sweetness and power of Christian prayer and praise, and they were wonderfully fitted to nourish the spirit of piety on the part of the congregation. And they abide as great historical testimonies of the convictions and experience of the Primitive and Mediæval Church to the value of liturgic usage.

The great religious movement of the sixteenth century was, as history has fitly named it, a Re-formation, not a De-formation. And this principle Luther applied to rites and usages, as well as to doctrine. He would not utterly break with tradition and history. He would not destroy, but purify the liturgy. Hence the Reformers declared at Augsburg, Art. XXIV. of the Confession: "Our churches are *wrongly accused of having abolished* the [ancient] Communion Service. . . . Our public ceremonies are kept, the most part, like unto the usual rites . . . only by reason of very great and manifest abuses, the worship were certainly far better to be modified." Accordingly, in 1523, and again in 1526, Luther issued his "Order of public worship and communion," which was the Mediæval Service, pruned of corrupt and excessive ceremonies, so as to be restored to integral harmony with the worship of the Primitive Church. The Latin was displaced by the language of the people. "The sermon has a greatly increased importance, and the purity of doctrine is most carefully guarded; church-song takes a new flight; an addition is made here and there, as of the General Prayer, the Exhortation to Communicants, or some other new feature; but the whole outline and structure of the service of the Western Church for a thousand years before the Reformation is preserved." Whatever was pure and scriptural was retained in the old order of parts, and thus the continuous succession of pure service was unbroken. This order of Luther became the basis of all the Protestant orders. It has but lately appeared in English under the title, "The Common Service of the Evangelical Lutheran Church." As, however, it was the service of the Reformers before a division was thought of, and as it is substantially that used by fifty millions of Protestants in Germany, Denmark, Norway, Sweden, Russia, Hungary, Iceland, the United States, etc., it really belongs to no particular denomination, but can lay claim, as no other can, to be called the "Common Service of the Christian Church of all Ages." A leading purpose of this paper is—in view of the fact that so many non-liturgical ministers and congregations are beginning to introduce liturgical services—to direct attention to this Reformation service. It is liturgically symmetrical and full, and yet it is quite brief. All its parts to the sermon occupy but *from*

fourteen to fifteen minutes. As a service for devotion, it is ordered in perfect adaptation to the nature of Christian worship. It prepares the worshipper for the Divine audience by the *Confession*; it begins the service proper in the *Introit*; it confesses human weakness in the *Kyrie*; it mounts to rapture at the beatific vision in the *Gloria in Excelsis*; it bows in prayer in the *Collect*; it hears the voice of God in the *Epistle* and *Gospel*; it returns the answer of the congregation in the *Credo*; it gives wings to Christian song in the *Hymns*; it receives edification in the *Sermon*; it renders "the sacrifice of praise" in the *General Prayer*, and of gifts in the *Offertory*; and then departs with the trinal *Benediction*.

This service is responsive; is framed about the Christian year; is constantly varied, the *Intros* and *Collects* changing for every Sunday; it gives preaching the central place; allows room for the exercise of liberty, as in the use or disuse of parts and in the choice of written or extemporaneous prayer, and is so simple and direct that any stranger can at once use it. Professor Charles W. Shields, the accomplished Presbyterian Liturgist of Princeton College, says of it: "The Common Service" impresses me as a very accurate and beautiful restoration of the typical Lutheran liturgy." And contrasting it with the Book of Common Prayer, he continues: "It adheres more closely to the order as well as forms of the Latin service. The Anglican Liturgy, for example, has displaced the *Gloria in Excelsis*; blended the *Ten Commandments* with the *Kyrie* (as repeated nine times); and introduced various exhortations and prayers throughout the service. These additions . . . are contrary to all strict liturgical usage, and must, I should think, mar the æsthetic effect. In the retention by 'The Common Service' of more of the features of the ancient ritual . . . I can see only a gain of liturgical purity and beauty."

(To be continued.)

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

BALHAM.—The new organ, which has been built by Messrs. Ginns Bros., of Merton, for the Congregational Church, was opened on July 23rd, when a sacred concert, consisting of vocal and instrumental music, was given in the church in celebration of the event. The want of a suitable instrument to aid in the conduct of that important part of Divine worship in which all the congregation joins has been felt ever since the building was erected, and this want has now been efficiently supplied. The organ, which is ultimately to cost £605, is built on the tubular pneumatic principle, and, though at present only partially complete, is of considerable power and excellent quality of tone, the diapasons being particularly fine. The instrument was ably played by Mr. A. J. Crabb, the organist of the church, and the programme commenced with a *Te Deum* composed by him, which was much admired. The choir was heard to advantage in "Judge me, O God" and "Hear my prayer" (Mendelssohn), the solo

part in the latter being admirably sung by Miss Annie Swinfen. This lady's beautiful voice was also heard to splendid effect in Handel's "Let the bright seraphim." Organ solos were tastefully performed by Mr. Crabb, and after the "Hallelujah Chorus" (Beethoven) had been sung by the choir, the concert was brought to a conclusion with the hymn "Let all men praise the Lord," sung by the congregation. The choir gave evidence of the painstaking training of their choir-master, Mr. J. Holland Rose, M.A., who ably conducted the concerted pieces.

LEYTON, E.—A new Congregational Hall has been opened here, in which it is proposed to carry on mission work, and a choir is in course of formation. In connection with the opening a concert was given on the 20th inst., which, in spite of the very inclement weather, was well attended. The soloists were Mrs. A. Morgan and Mr. H. W. Braine, duets also being sung by Miss M. Owen and Mrs. J. Tucker, and Mr. and Mrs. A. Morgan. A selection of anthems, choruses, and glees was well rendered by a choir of about thirty voices, conducted by Mr. Joseph Tucker, of Ray Lodge Congregational Church, Woodford, under whose direction the concert was given. A pianoforte solo was given by Mrs. Fineke, who also accompanied efficiently throughout the evening.

STOKE NEWINGTON.—Mr. Burrill Lane, Mus. Bac., the able organist of Abney Chapel, has been appointed organist of Bromley Parish Church. On Thursday, July 23rd, there was a farewell meeting, when Mr. Lane was presented with a handsome silver-plated épergne by the members of the choir. Mr. E. W. Moon, in making the presentation, spoke in high terms of Mr. Lane's ability as an organist, and the esteem in which he was held by his choir. Reference was also made to the improvement he had made in the music of the church. The Rev. William Spensley, the pastor, expressed his great regret at losing their organist. Mr. Lane, in acknowledging the gift, said he should never forget the happy time he had spent at Abney Chapel.—On the 26th ult. the deacons, choir, and friends of Rectory Road Congregational Church presented a handsome timepiece and purse of gold to Miss Caghey (who is leaving England for America), as tokens of their goodwill, and as a slight recognition of the valuable services so generously given by Miss Caghey, as leader of the choir.

PROVINCIAL.

BESSES (NEAR MANCHESTER).—The annual flower services were held in the Congregational Church on July 26th. Appropriate hymns were sung, and the choir, under the direction of Mr. Leaver, the organist and choir-master, sang the following pieces:—Introit, "This is the day" (Sir John Goss); anthem, "Ye shall dwell in the land" (Sir John Stainer); offertory sentences (T. Mee Pattison). The solos were sustained by Mr. Swithenbank and Miss Dawson. After the close of the evening service the flowers were distributed among the sick people in the neighbourhood and various institutions in the locality.

BOVEY TRACEY.—On Monday, July 27th, the new and handsome American organ, of 21 stops, recently purchased for the Congregational Chapel, was formally opened by Dr. Orlando A. Mansfield, F.C.O., of Torquay. The Chapel Choir contributed anthems and solos; and concerted music from Mendelssohn's *Elijah*, Bennett's *Woman of Samaria*, Stainer's *Daughter of Jairus*, and Prout's *Magnificat* were rendered by Mrs. Mansfield (contralto) and vocalists from Torquay. The audience was large and enthusiastic, a cordial vote of thanks being accorded to the performers, upon the motion of the Rev. M. Pooley, pastor of the

church. "The capabilities of the instrument were heard to advantage in a lengthy extemporisation by Dr. Mansfield.

GILLINGHAM (Dorset).—On Thursday, July 23rd, Mr. Minshall gave two recitals in the Baptist Chapel. Miss Susannah Pierce, of the Royal College of Music, sang "Pardoned," "There is a green hill," "I will extol Thee," and "With verdure clad" with much taste, the last named being encored. Miss Clara Aldersley (of the Catholic Cathedral, Bristol), who possesses a fine contralto voice, gave a capital rendering of "The King of Love," "O rest in the Lord," "The Chorister," and "Light in darkness," and received an encore for Sullivan's song. Mr. James Ridout and Mr. W. H. Bennett contributed vocal items, which were much appreciated. Mr. Morgan gave efficient assistance in the accompaniments. The chapel was full in the afternoon and overcrowded at night, some of the audience having to be seated in the adjoining school-room.

GLOSSOP.—The anniversary services in connection with Mount Pleasant Sunday School were held on July 19th, when sermons were preached by the Rev. W. Crosbie, of Nottingham. Two anthems—"What are these?" (Stainer) and "The glory of the Lord" (Goss)—were well sung by the choir. Maxwell's anthem, "Come, let us join," by choir and scholars combined, was much appreciated.

HORNSEA.—The choir anniversary of the Congregational Church was held on Sunday, July 26th, and was in every respect a great success. The Rev. D. Tyssil Evans, M.A., preached in the morning on the "Songs of Zion," and in the evening on "Worship and Music," both sermons being of a very high character. In the afternoon, the service commenced with the hymn "Praise, my soul" (Smart), followed by a psalm to Boyce in F. The next item was the congregational anthem, "Thine, O Lord" (Kent). Selections from Mozart's *Twelfth Mass* and Gaul's *Holy City* (including a solo by Mr. Briggs), were given by the choir. The special anthem was "O give thanks," by Mr. Clark Morrison, who is to be congratulated on his composition, and also on the way in which it was rendered. A solo by Miss Holmes was greatly appreciated. During the offertory, Handel's well-known chorus, "O Father, whose almighty power," was sung. Mr. Clark Morrison accompanied throughout with his wonted energy and skill.

HUDDERSFIELD.—A new organ has just been opened in Primrose Hill United Methodist Chapel.

IPSWICH.—Miss Brewer, on her marriage, has been presented with a whatnot by the choir of Tacket Street Chapel.

LEEDS.—Miss Emily Hall, who for the last three years has held the appointment of leading singer at the Woodhouse Wesleyan Church, has accepted a unanimous invitation to take up a similar (but more remunerative) appointment at the Park Methodist Church, Caroline Street. Miss Hall is a young lady of extraordinary talent, and it is only a few weeks since she obtained the first prize in the singing competition at Morecambe, Dr. Lloyd being the judge.

MATLOCK.—The Congregational Church Sunday School Anniversary was celebrated on Sunday, July 26th, when the Rev. J. Pandey Williams, of Derby, preached morning and evening. In the afternoon Henry Lahee's sacred cantata, *The Blessing of the Children*, was rendered by a band and chorus of sixty performers to a crowded congregation. Mrs. Fearon, the Misses Beck, Mrs. Challand, and Mr. Henry Roberts contributed the solos respectively in a very creditable manner, and the cantata was much appreciated and enjoyed, the orchestra adding considerably to its success.

In the morning Mrs. Challand sang with great taste the aria "O rest in the Lord" (*Elijah*), and the anthem was Caleb Simper's beautiful setting of the words, "Come unto me all ye that labour." At the evening service, Mr. Henry Roberts, a well-known local vocalist, rendered in splendid style the recitative and air, "If with all your hearts" (*Elijah*). The anthem on this occasion was Walter Spinney's "Ye that stand in the House of the Lord," and the Manchester Sunday School Union hymns for the year were rendered by the scholars, choir, and band. Mr. S. Turton presided at the organ and Miss Randell at the piano. The rendering of the musical part of the services, which is also a notable feature at this church, reflected much credit on the conductor, Mr. J. Allen, who had taken great pains in rehearsing and in the general preparations. The annual choir excursion took place on Wednesday, August 5th, when a most enjoyable day was spent at Alton Towers, the seat of the Earl of Shrewsbury.

NEWCASTLE.—In connection with the annual Flower Service in Brunswick Place Chapel, a service of sacred music was given by the choir, under the able direction of Mr. J. M. Gibson, the organist. Dr. Hay was at the organ, and Miss Smirk officiated at the piano. The service was a great success, the efforts of the various performers being much appreciated. The programme consisted of anthems, choruses, songs, duets, instrumental and vocal solos, quartets, etc. The following ladies and gentlemen, in addition to those already named, took part in the programme:—Misses Brooks, C. Poulton, Ingledew, Poulton, Ridley, Graham, Hall, and Bell; and Messrs. T. C. Humphrey, Baty, W. H. Robinson, Lunn, Hedley, Traves, and Wedderburn.

NOTTINGHAM.—A largely attended meeting of the members of the congregation attending Queen's Walk Congregational Chapel was held on August 19th, in the schoolroom, for the purpose of presenting a testimonial to Mr. J. F. Blasdale, organist at the church, on the occasion of his marriage. Councillor W. Lee, senior deacon, took the chair, and, after a few introductory remarks, read the congratulatory address, and presented Mr. Blasdale with a purse containing £20. The recipient returned his sincere thanks, and the meeting closed with the Doxology.

OVENDEN.—A new organ has been erected in Mount Zion Chapel, and was formally opened on the 8th ult., by Mr. Meville, F.C.O., of Keighley.

RAWDON.—A new organ has been opened in the Wesleyan Chapel.

REDCAR (Yorks).—On July 30th, in the Congregational Church, at the wedding of Miss Taylor to Ernest Rushford, Esq., of Balmora House, Redcar, a very able performance of the following pieces was given on the new organ by Mr. Samuel E. Clark: Grand Offertoire (C minor) (Baptiste); Andante in F (Wely); Marche Nuptiale (Kettle); Wedding March (Mendelssohn); Grand March, first time (*St. Cecilia*) (Samuel E. Clark).

SALTAIRE.—The Wesleyan Choir, conducted by Mr. R. R. Widdup, Mus. Bac., won the first prize, of ten guineas, in a competition at Morecambe.

SWANSEA.—A new organ has been placed in the Congregational Chapel at Mumbles. Mr. J. F. Fricker presided at the instrument at the opening.

WORTHING.—On July 19th, Mr. E. A. Smith, the esteemed organist of the Congregational Church, was presented with a silver tea-set as a token of appreciation of his services. Mr. Morecraft, in the unavoidable absence of the pastor, made the presentation. Mr. Smith has given considerable attention to the music of the Church and has succeeded in getting very good congregational singing.

Correspondence.

(We shall be glad to receive communications from any of our readers on questions likely to be of general interest.)

THE NEW BRISTOL TUNE BOOK.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—Several correspondents having asked me, in default of printed directions, whether the free organ part to *Aurora* ("The roseate hues," etc.), No. 811 in the new "Bristol" Book, is to be regarded as *obligato*; will you kindly permit me to say, for the information of organists using the Book, that the part in question is entirely *ad lib.*; and is only introduced to vary the accompaniment? I should not recommend its employment until the tune is well known. It may then be used, I think, with advantage.

I am, dear Sir,

Faithfully yours,

H. FORD BENSON.

STREATHAM, August 12th, 1891.

CONGREGATIONAL SINGING.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—Your valuable paper contains much about choirs and organs, and the information it gives as to what others are doing is to me always interesting and instructive. It occurs to me, however, that if we could get some practical guidance about congregational singing, much good might result therefrom. Many of your readers might give us valuable hints how to encourage and foster a love of this important part of public worship.

I have been a member of a choir for many years, and my experience is that organists and choirmasters, while giving every attention to the choir, are in the habit of neglecting the congregation. Our organist at the present time never thinks of them, and in fact never practises a hymn tune with his choir—nothing but chants and anthems. Would some of your correspondents kindly give us instances of good congregational singing, where it can be heard, and how it has been brought about, whether the congregation have a week-night practice, either with or without the choir. I am no advocate for abolishing choirs, and quite think they should have the anthem to themselves; but, surely, the far more important work is to encourage the congregation to sing. Any suggestion will be thankfully received by

A CHORISTER.

FROM SCHOOL TO CHOIR.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—In your interesting report of the proceedings at the Tonic Sol-fa Jubilee celebrations, you omit any comment on the conference held to discuss "How the musical training of children may be provided for on their leaving school, so as to prepare them for membership of choirs." This was not the most uninteresting meeting of the series, for how to hold those queer beings described by Mr. Treverton as "hobble-de-hoys" and "three-quarter girls" is one of the problems of the age.

Although Mr. McNaught, in his opening remarks, said the voices of boys at this age (fifteen to seventeen) are useless in choirs, and the girls' voices become damaged for future use if they are allowed to sing, subsequent speakers dwelt on the *singing* class as the only means of musical training available. I venture to think something less dangerous could be done in the way of

instrumental classes, seeing the popularity of the violin, and such instruments, on a Sol-fa basis or otherwise.

Why could not our church and chapel musicians organise classes to this end? There are plenty of enthusiastic men, I feel sure, as proved by the twelve speakers who addressed the conference, who would not think it a trouble to train young people. It is done to some extent, but not as part of the church organisation, as are singing and other classes.

The London Sunday School Choir has a very excellent band; and why could not the same be connected with every town, or every school in large towns?

Will some of your Sunday-school correspondents give us some light on the subject, and their experience of any experiments in this direction? The idea is to "continue the musical training of the youth," and to keep them in touch with the Church or Sunday School, without using their vocal organs. They will not all succeed in the instrumental department, but they will continue to gather musical knowledge, and thus have a wider musical grasp when they return to the choir or choral society.—Yours, etc.,

ITINERANT.

RULES FOR A CHOIR.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I presume you will agree with me that members of a choir should be governed by reasonable regulations.

I think it desirable that a code of rules should be framed which could be adopted by choirs and lead to some uniformity of practice.

I would suggest that you should invite suggestions on the subject, and having considered them, should formulate a set of rules suitable for adoption generally.

Yours faithfully,

FREDERICK GEORGE FITCH.

[We heartily approve of Mr. Fitch's suggestion, and shall be glad if choirmasters who already have a set of rules will send us a copy. We shall also be glad to receive suggested rules.—Ed. N.M.J.]

Reviews.

The Son of Man. A cantata by R. H. Wilson, Mus. Bac. (J. Curwen & Sons, Warwick Lane, London, E.C. 2s.)—This interesting cantata is intended for performance in church or chapel, and the words are selected from the New Testament and from "Hymns Ancient and Modern." It is written in the popular style, and is very suitable for special Sunday musical services. The work contains some excellent choruses and very melodious solos.

Congregational Sunday School Hymnal. (The Memorial Hall, Farringdon Street, London, E.C.)—This book, containing five hundred hymns, will be heartily welcomed by Sunday-school superintendents and teachers. A better selection of hymns could hardly be made. The music, too, is most appropriate. New tunes by well-known composers have been written specially for the work, and the most popular music from various tune-books has been embodied. The harmonies have been revised by Mr. Joseph Barnby—a sufficient guarantee that the work has been well done. Besides the ordinary tunes, there are several more lengthy pieces by Messrs. M. B. Foster, J. Barnby, C. E. Smethurst, Dr. Vincent, and others, which will be favourites for anniversary or other festival services. Six editions of "words only" are published, varying in price from 3d. to 1s. 6d. There are three editions of "words and music," price 2s. 6d., 3s., and 4s.

Cornish Carols. Part II. By various composers. (R. H. Heath, Redruth, Cornwall. 2s. nett.)—This book contains thirty-three carols, some of them very quaint, but all interesting.

Sing unto God. Anthem. By W. Proctor Redmayne, L. Mus. L.C.M. (John Green, Arcade, Colne. 4d.)—A bold and effective anthem, with treble (or tenor) and bass solos.

De Fidiculis Bibliographia; being the basis of a Bibliography of the Violin and all other instruments played with a bow in Ancient and Modern Times. By Edward Heron-Allen. (Griffith, Farran, Okeden, & Welsh, Newbery House, Charing Cross Road, London.)—This work, which is published in five sections, is of much value to all violinists, cellists, etc. It is carefully prepared and well printed.

The History of Music. By Emil Naumann. (Caswell & Co.)—This valuable work, which is issued in forty-one parts, is now complete, and should find a place in every musician's library.

Sonata in C Minor for the Organ. By R. Ernest Bryson. (Forsyth Brothers, 267, Regent Street, W. 3s. 6d. nett.)—A musicianly work, of no particular difficulty. The *larghetto* movement is very pleasing.

Voice Figures. By Mrs. Watts Hughes. (Hazzell, Watson, & Viney, 1, Creed Lane, E.C.)—This very interesting book gives particulars of Mrs. Watts Hughes' experiments in producing voice figures. The instrument used is termed the *Eidophone*, into which the voice is directed by means of a tube. The bowl of the instrument is covered with an elastic membrane, upon which powder, liquid paste, or similar substance is placed. When the sound-waves strike the membrane it vibrates, and this causes the particles placed on it to form themselves into various figures. Many of these figures—very beautiful in form—are given. The book, which is admirably got up, is full of interest.

Thou Visitest the Earth. Harvest Anthem. By T. Mee Pattison. (Novello & Co. 1½d.)—Mr. Pattison, in this composition, gives us a very melodious and most suitable anthem for harvest festivals. Choir-masters will find it useful and popular.

Magnificat and Nunc Dimittis in D. By Samuel Harper. (Forsyth Brothers, 267, Regent Street, W. 3d.)—A simple setting, very suitable for ordinary choirs.

To Correspondents.

ORGANIST.—It is usual to pronounce the syllable "ed"; though certain words, such as "troubled," are better sung as spoken. A *very short* pause may be made between the verses.

LADY ORGANIST.—(1) You cannot do better than accept the Metronome Marks in Messrs. Higgs & Bridges' edition. (2) It should be gradually worked up. (3) Study Prout's book on Instrumentation.

T.A.—(1) No. (2) The common chord. (3) Yes.

The following are thanked for their letters:—W. H. F. (Lambeth); H. S. P. (Hastings); C. A. (Cardiff); T. F. (Lancaster); W. S. (Preston); T. B. (Hoxton); W. R. D. (Birmingham); E. L. (Gloucester).

Staccato Notes.

SIGNOR FOLI is going on tour in Australia.

THE National Eisteddfod was held at Swansea. The Llanelly choir gained the first prize in the great choral competition.

DURING the autumn a "London Ballad Concert," party, comprising Mesdames Mary Davies, Gomez, and Sterling, Messrs. Piercy, Chilley, and Maybrick, with Miss Carpenter as violinist, will be on tour.

A CONCERT was given at Freshwater in celebration of Tennyson's eighty-second birthday.

GOUNOD is much better, but owing to weakness of his sight he has found it necessary to have a secretary.

MR. H. C. LITOLF, the violinist and father of the inaugurator of the famous cheap editions of classical works, is dead.

A NEW cantata, *St. Barnabas*, by Dr. Philip Armes, was recently performed in Durham Cathedral by a choir of seven hundred singers.

MISS EAMES has married Mr. Storey, the son of a well-known American sculptor.

A NOVEL invention is announced, in the shape of a pneumatic piano. The prospectus declares that it can be played with artistic perfection by persons totally strangers to any musical knowledge.

MR. W. T. BEST was sixty-five on the 13th ult.

MADAME PATTI's new theatre at her castle, Craig-y-Nos has been opened amidst great festivity.

THE African Choir, on the invitation of Baroness Burdett-Coutts, gave a concert at Holly Lodge.

Accidentals.

A VERY enjoyable concert was given lately in a small town. Among the performers was a popular tenor singer, who was announced by the programme as prepared to sing, among other selections, an *aria*, "Sound an alarm!" by Handel. This he sang with great effect, and was horrified the next day to perceive in the local paper the statement that he had "sung with great taste and expression a fine song by Handel, entitled 'Maria, sound an alarm!'"

BEETHOVEN once dismissed a housekeeper, who was in other respects an excellent servant, because she had told an untruth with a view to benefiting him. A lady friend, who had procured this housekeeper, was questioning him about this severity, when he replied: "Any one who tells a lie has not a pure heart, and cannot make pure soup!"

WHERE IGNORANCE IS BLISS.—Two tenors from the provinces meet in Paris. "Have you got an engagement?" "Alas! no." "Between ourselves, I'm not surprised at it. The fact is, you sing out of tune." "I am aware of it, and that's why I have always envied you." "Because I sing correctly?" "No; you are still worse out of tune than I am. But you don't know it."

AN AWKWARD MISTAKE.—Referring to a lady vocalist who was announced to sing at a forthcoming concert, a Yankee paper styled her as "one of the greatest sinners of the times." It should have been "singers," but the lady felt dreadfully aggrieved, and has brought an action for libel against the proprietor of the paper.

HOTEL MANAGER (to composer): "I hope that gentleman in the room next to yours didn't disturb you last night, sir? He's a most extraordinary snorer!"

COMPOSER: "Yes, he is an extraordinary snorer, and I'm infinitely obliged to him for snoring. I took it all down, and now I've got the music for a whole comic opera in my pocket!"